

# The CORRECT THING for DEBUTANTES

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How Clever Woman  
Cares for Her Feet

All feet can be beautiful; all can be well shaped, and all can be dressed so that they look fashionable. There is really no sense in having a pair of unattractive ankles over a pair of flat, ill-shaped feet.

All feet may not be naturally small, but all can be made to look small. All feet are not naturally slender, but all can be made to look slender. And all insteps can be made to look arched.

It is said that the French women have the prettiest feet in the world, though they do not wear the best of shoes. The American shoe beats the French shoe, it is claimed, by a great deal. Yet the French feet look natter than the American feet.

The woman who wants to make her foot look small should try to wear the high heel. At first it will make her muscles ache. But after a few days they will adjust themselves to the new state of affairs. And the high heel will be more comfortable than the low. It will support the instep better.

There are women who cannot wear high heels. And for them is not very much hope. The feet will never look very small unless, indeed, they be naturally little.

If you want your feet to look small, you must buy your shoes very carefully. Shoes ill-bought will look big and ugly, no matter how small they may be. The woman who wears a "No. 4" shoe can, if she buys her shoes correctly, make her feet look as though they were clad in No. 2s. And the woman who wears a No. 3 can make her feet positively tiny. There is even hope for the woman with the No. 6.

"Don't settle down to a state of big feet even if yours happen to be large," says a dealer. "Select shoes with low vamp; wear your heels high and broad and don't forget that pointed toes are always good."

One great way to keep the feet good looking is to keep them well. Sick, tired feet can never look natty. They have an aching, crippled look which shows right through the shoes. And feet that hurt injure the constitution. They bring wrinkles and ruin one's beauty; they make one walk badly and, so, they ruin one's gracefulness. And they injure one from all standpoints.

To make the feet feel comfortable, and to keep them from swelling, there is this advice from a healer of feet: "Dip the feet every night in hot water and rub them afterward with vaseline. Don't wear the same pair of shoes two days in succession; and don't think your feet can get along with any old kind of treatment. Treat them as though they were human beings, not as though they were cripples."

There is one set of physical culturists who believe that the feet should breathe every day. They wear their bare feet, so to speak, for a great part of the time. No sooner do they come into the house than they strip off shoes and stockings and rest the flesh. They enjoy sitting in bare feet so that the feet can breathe.

All feet should be massaged once a day and, if there is any pressure, the shoes should be changed. Corns are created by pressure upon a certain part of the foot. After awhile the skin hardens and there is a corn. Changing the shoes before the damage is done will avert many a corn and many a hard spot.

Shapely, well feet would always be pretty if one knew how to handle them. Few women handle the feet prettily. They may handle the hands aright, but they do not know what to do with the feet. They sit in all sorts of ungraceful attitudes, and they do not understand the conduct of the feet and ankles, so to speak.

When a woman seats herself she should always take note of the lines of her gown. This should be gracefully hung across the knees, so as to bring out the line of the figure. A woman should seat herself in such a manner that she looks "long, so to speak. The skirt can be so arranged over the feet that one takes on a nice height even though one be built short.

Crossing the feet is never permissible unless one be of the very petite type. The little girl of five feet one or two, slender as a reed bird and graceful as a little swan, can cross her knees and look pretty. But the tall girl cannot do this.

Crossing the feet is apt to be pretty if one does it prettily. It is a graceful thing to stretch out one's feet so as to show the line of the skirt and the feet. This gives a very pretty pose, and one that makes the feet seem smaller.

Feet placed close together always look smaller than feet that are stretched wide apart. Feet placed at right angles to each other look smaller than feet that are placed side by side. Feet, prettily posed in any position, look smaller than feet carelessly posed or awkwardly placed.

If the feet ache and feel bad it is a good thing to let them rest higher than the head. If this is impossible it is well to place them upon a high stool or upon the seat of a chair. Men almost always lift their feet high when they are resting. The object is to bring a different set of muscles into play, and make the feet feel better.

If the feet are hot lift them so that the blood can run out of them. And, if possible, loosen the tops of the shoes. If the feet still feel tired take off the shoes entirely, put on a fresh pair of stockings and begin all over again. Fresh stockings act like magic upon the feet.

To dress the feet attractively wear low vamps or short vamps and heels as high as is comfortable. Try to decorate the shoes. Stitching, big flat glossy buttons, fancy bits of leather, and all things of that kind tend to make the feet look small. But remember to keep the shoes natty. If half worn they will look big and shapeless in spite of everything.

The woman with little feet should engage in a palm of blessedness. But even she who has big feet can get along nicely for this is a time when every article is at hand to make the feet look small. White shoes or contrasting shoes have a bad effect upon the apparent size of the feet. But shoes that match the gown, or are made of a piece of it, are more than naturally big. The standpoint of making naturally big feet look as though they were naturally little.

The Debutante's Gown Must Maintain an Appearance of Girlish Simplicity, No Matter How Elaborately It May Be Made Up. Diaphanous Materials, Trimmed with Transparent Lace, Ruchings and Ruffles, the Popular Fabrics.

A.—Dainty Gown for the Debutante of Cream-Colored Chiffon and Lace.

B.—Princess Gown in Youthful Sheer Material Elaborated with Lace and Tucks.

C.—Fluffy Gown of Striped Gauze Showing Novel Arrangement of Flounces and Ruching.

D.—Fetching Debutante's Gown of Marquisette Trimmed with Satin Folds, Lace and Embroidery.

of gold or silver tissue have the bottoms finished in the same material. Loops, ends, and foliage for silk and satin flowers can be made of chenille and baby ribbon. Where large foliage is required for roses, bits of green taffeta shirred on a thin wire in the center form admirable rose leaves, far prettier for dresses than artificial foliage.

The new Paquin skirt is quite as smart upon the debutante as on women of riper years. It is built on the lines of the modified Empire and is narrower at the bottom than skirts brought out by any other house in Paris. Indeed, other houses have not altered their skirt styles, as to width. They are somewhat more pointed in trains and are cut on the same lines, showing a tendency to corset effects in Princess and Empire styles.

All the leading houses, however, use more trimming upon their skirts than Paquin does. His skirts are built upon simple, clinging, unadorned lines, most elegant in appearance and most baffling to achieve.

## Party Frocks

Just how materials for debutante and evening frocks can grow lighter and more diaphanous is a problem that the great manufacturers must dream out. For, with an ever-increasing tendency toward everything of the sort, and an insistent demand all the while for something new, the ones now existing, many and varied as they are, are sure to be eclipsed by some wonderful new creation, so filmy that it will seem as much more ethereal than chiffon as chiffon is than silk.

Mousselines—things tinted as delicately as a soap-bubble and printed with shadowy flowers that blur softly into the background—and chiffons, and the whole tribe of mulls, make the prettiest of the receiving gowns worn by debutantes. There's nothing radically new in them, but the way they're made is as new and as interesting as can be. Whatever the gown is to be made of, whichever, rather, for it's moderately certain to be of a variant of one of the three—it is lined and interlined, the slip ruffled and flounced with chiffon—chiffon used so lavishly that the only question seems to be how to pile more on.

Such a confusion of soft fluff as it all makes! But it gives the cloudiest effect imaginable, with never a particle of stiffness about it, and is so cleverly balanced that even where it is fullest there is not the slightest hint of bunchedness—that quality fatal to the levellest "creation."

**"DON'T TAKE IT"**

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**L**AST spring the sweet girl graduate turned her back upon the school room and made tentative excursions into the world of grown-up people during the summer. Now she is making her bow to society and claiming as hers by right the attentions and social pleasures which she has hitherto only witnessed through a crack in the schoolroom door, as it were.

She takes a vivid interest in her first real grown-up dress, whether she be the daughter of a millionaire or of parents to whom the coming out of a daughter means anxiety as to the cost of gowns. The gowns illustrated may be made up in such materials as may be within one's means, taking pains to have these materials of the same softness or stiffness, whatever the fabric may be in quality and price.

Figure A illustrates a charming frock of ivory chiffon, of a deep creamy tint. The lower part of the bodice and top of the skirt are in groups of pin tucks, which give a graceful, clinging effect about the waist. Insertings of transparent lace—in this case Valenciennes—outline the gores of the skirt.

We are getting back to gored skirts now, and one sees plenty of them, especially in the new circular effect.

The yoke of the bodice is of parallel rows of Valenciennes, with short connecting straps on the shoulders. Six points come up on this yoke, and these are formed of shirred chiffon framed in alternate long and short insertings of lace. The long insertings begin at the belt and the short ones a little above the groups of tucks in the lower part of the bodice.

The sleeves are made of two rows of Valenciennes, alternating with groups of pin tucks, arranged quite full and gathered to a deep cuff made of a group of pin tucks finished with a lace ruffle. A very youthful finish is given to the bodice by a star-shaped belt of ivory satin laid in diamond-shaped tucking. The girle is boned under the long and short spaces of the diamonds. The tucking could be made in either upright or horizontal tucks, according to the figure of the wearer.

### Princess Form Achieved by Tucks.

Lace is inserted in the gores of the skirt in alternate long and short panels, repeating the decoration in the bodice. The short insertings terminate in points upon insertings of lace around the lower part of the skirt, while upon the bottom edge of this decorative band are applied the points of short panels of lace which are set between the long and short insertings in the bottom of the skirt. This gown is made up over ivory silk, finished with knife pleatings.

Very dainty material for this sort of gown, and one much less expensive than chiffon, is the transparent, lovely and yet strong fabric known as Jussel cloth (pronounced hoose cloth), which is made in the Philippines. It is a species of pineapple gauze, with delicate stripes and figures in color upon it, and has to be made up over an undergarment. Jussel cloth is economical, for it trims itself charmingly, requiring only a bit of ribbon here and there. It has a certain stiffness about it, too, which imparts to it that delicacy and aliveness which tulle possesses before it has been crushed. And pineapple gauze does not have to be made up over as good a quality of silk as chiffon requires.

The princess gown shown in Figure B has, in the illustration, an appearance of great elaboration, but in the soft, creamy whiteness of the sheer material of the gown and the decorations of lace merge like a cloud and the youthful expression of the gown is maintained.

Square necks are as becoming to some young throats as round ones are to others. The square neck in the bodice of this gown is outlined with two rows of lace, and this decoration is repeated in a band over the shoulder to the bust. Still another panel of insertion begins under the arms and runs down half way.

The front is a narrow embroidered panel outlined in lace, which is connected with another long lace panel by short straps of lace that form little panels down the front. The lace panel on the side reaches from the shoulder to the top of the flounce.

The princess form of this gown is achieved by means of narrow tucks that begin at the bust and extend to below the hips. Insertings of lace from top of the flounce run up half way into the skirt, giving the effect of panels above the flounce.

Above this flounce there is a broad band of Greek motives in lace and embroidery, with groups of pin tucks. A deep flounce of embroidery is finished with several inch-wide ruffles of point d'esprit, with a fancy pattern in the net.

A very elaborate sleeve has an outer portion of embroidery and an inner one trimmed in panels. Three rows of lace ruffles are sewed around the sleeves and come up in a point upon the outer side. A large cuff is built of embroidery and lace.

Almost any sheer or soft material would make up well in this style of gown, and the trimmings might be arranged to suit the fancy and according to one's purse, taking care that the decorations are youthful in character, since these have a wonderful effect upon the expression of a gown.

A very delicate and youthful fabric is employed in making up the gown shown in figure C. It is silk gauze—striped with satin. It may be well to mention here that satin stripes in diaphanous materials are very popular, indeed. The skirt in figure C is filled on the waistband and has darts in it to insure a good set. It has around the bottom

an ungathered flounce with another, just like it and above it, across the back. The front has a flounce across it with its bottom edge just reaching to the top of the back flounce where they meet on the sides. All the flounces are headed by a ruching of the same material. A girle of soft French fallie silk is worn about the waist.

### Shoulder Caps of 1806 Revived.

A guimpe made of three rows of Valenciennes lace is set in the round cut neck of the girle's bodice, which is collarless and adorned with lace insertings and ruching. A little ruffle trims each side the front and edges the shoulder caps. These are a revival of the little shoulder caps worn in 1806, when the Empire styles were established by the Empress Josephine.

Puffed sleeves have deep cuffs finished with two upper ruchings that turn upward and two lower ones that turn downward upon the sleeve. This terminates in lace ruffles.

Two rows of ruchings are sewed up the sides of the dress back, where they make an effective finish, and although the front of the girle is not trimmed in this manner the back has a ruching along the top and down the middle, where it fastens.

A gown of this character might be finished around the skirt with a Wall-of-Troy design carried out in ruching, while satin or velvet ribbon would be pretty on the same worked out in bias folds or a frock for an older girl.

All gowns for debutantes should affect girlish simplicity in style, and as soon as that aim is lost sight of the gown loses most of its charm.

Figure D is a charming example of a debutante's gown made up in a very popular thin material known as mar-

quisette. The bodice has a round neck with a tucker of lace trimmed with bows across the front. A flat berthe of transparent lace elaborated with pompadour ribbon and chenille embroidery is draped around the shoulders. A bolero effect is given by means of two pink satin folds decorated with appliques of lace and edged with a lace ruffle. This hangs over a bodice built of alternate bands of satin and lace. The bodice is finished with a wide girle of silk embroidered in chenille. It fastens in the back.

A double puff of chiffon forms the sleeve. It is made in a V shape on the top of the arm, bordered by an embroidered satin band and with a fancy strap crossing the V.

The plain skirt has a seam in front, and around its lower portion are four bands of pink satin, the first three of which are edged with ruffles of transparent lace. These hang above a wide group of pin tucks that form the top of a flounce, which is finished around the bottom by a band of pink satin above a lace ruffle.

While the color scheme of this gown is pale pink trimmed with cream colored lace, it might be of white or of any becoming delicate tint.

Instead of bands, it is very pretty to trim the skirt and bodice with festoons of flowers made of liberty satin and chenille.

The home dressmaker is often baffled in making up evening gowns by not knowing how to fix the trimmings. There are several styles of ruching in vogue. One way is to fold the edges under the strip to be ruched, with edges overlapping, and run a gathering thread through the middle. Another fashion is to gather the upper edge of the strip, leaving a wider rilli on the lower side.